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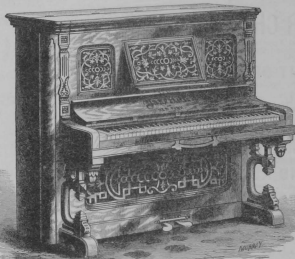
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# ZULU SINGERS

DEVOTED TO MUSIC AND ART.

Vol. VII.

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No. 3.

## OVIDE MUSIN.

His distinguished artist was born in Liege in 1854, and is the son of a well known wine merchant of Belgium. His father had designated him as successor to his business; but at the early age of eight he evinced such a remarkable talent and strong inclination for music that he finally sent him to the Royal Conservatory of Liege, where he received the first prize for violin playing when but a boy of eleven. Mean while, his father endeavored to persuade him to give up music as a profession; but while pursuing his studies, the boy never gave up the idea of becoming an artist. In 1870 the celebrated violin player and composer, Leonard, having heard Musin in Liege, was so well pleased with him that he tried and succeeded in persuading his parents to let him choose the career of an artist. Since then he has played with the greatest success in nearly all the principal cities of Europe. In Vienna he played in the celebrated Philharmonic concert, under the direction of Hans Richter, who, in the name of the Board, sent him the following letter:

VIENNA, March 20.—My dear Sir: The Board of the Philharmonic Society feels one of the most pleasant duties in expressing the warmest thanks for your wonderful rendition of the Beethoven Violin concerto, and also heartily congratulating you on your great success.

Hoping that you may in future renew your musical connections with the Philharmonic Society, and with expressions of the greatest esteem from the Board, I remain yours,  
HANS RICHTER.

In Paris M. Musin played in the large concerts, in London in the Old Philharmonic, Crystal Palace and the New Philharmonic.

Besides, the artist has made concert tours together with Mmes. Etienne and Trebelli, and M. Faure, etc. Since coming to this country a few months ago he has played before the most critical audiences with the greatest success, the following extract from the *New York Tribune* being but one out of a hundred similar press notices that might be given.

"M. Musin is of the stuff of which great virtuosos are made. He has a remarkable facility of execution. His bowing is admirable, and equal to the severest test of Paganini's studies. In cantabile playing his stopping is also excellent and his intonation correct. His playing of the slow movement of the concerto, was marked by lovely, deep expression and exquisite phrasing."

## ZULU MUSIC AND POETRY.

THE Zulus are in their way, musicians and poets. Their vocal music is of the most vigorous kind. It is no rare thing for hundreds of Zulu warriors to sing in unison at the top of their voices, their different war songs. The Zulu singer is invariably squat when he sings, swinging his body backward and forward, and often bringing his elbows violently against his ribs, in order to expend the air with greater force. The Zulu's way of singing is much like that of the Chinese in their recitative, others respects, since the name of Zulu, which he applies to himself, means, in his language, *celosol*, a term which the Chinese apply to themselves in the same sense, i. e., as

denoting their origin; they delight in strong contrasts, passing abruptly from the highest falsetto notes to the lowest and gruffest tones, the whole in that peculiar nasal twang which characterizes uncultivated singers the world over. The Zulu melodies are not pleasant to the European ear, although travelers say that, sung by the Zulus, they have a charm which cannot be understood when others attempt them. They know nothing of harmony, and do not attempt anything that resembles it. As a keeper of time the Zulu is said to be a perfect metronome. The Zulu women emulate the singing of the men in more peaceful songs, and troops of them carrying milk, eggs, potatoes, wild fruit, etc., from their kraals, to sell them to the colonists of the adjoining country, can often be heard beguiling the tedium of the journey with their shrill chants. The words of their songs are

"Thou brother of the Tschakas, condolest our suffer, A swallow which died in the sky,  
Thou cattle was ever in me, beaded a crowd,  
Thou false adviser of the valor of another,  
Thou valor thou tookest at the battle of Malakoni."

These extracts, necessarily weakened by translation, show a considerable poetic genius in their rude composers; although their songs referring, as they usually do, in figurative language, to the personal history of the party in whose honor they are composed, are almost unintelligible to one not familiar with that history. Thus, in the last extract, the first two lines refer to the skillful and secret manner in which Panda eluded, by swimming across a stream, the pursuit of his enemy Dugan; the third to his great wealth (in cattle), and the last two to his overcoming the aforesaid Dugan in a battle which settled the royal succession.

The musical instruments used by the Zulus are few and very imperfect. One of the most popular is a whistle, which is used by them with deafening effect to reinforce the power of the voices in the rendering of some of their songs. They have also a rude sort of tambourine made out of the shell of a gourd, from which the top has been removed, and to the sides of which pieces of shell are attached, which serves mainly in marking the time of their songs. Then they have an instrument which has been given different names. It consists of a bow about five feet in length, made exactly as if intended to propel arrows, its cord is made of twisted hair, and is tightly or loosely strung according to the pitch desired by the performer. Near one end of the bow a calabash is lashed to increase the resonance of the bow. The instrument, thus strung, is struck by the musician with a small stick. Its tone is very feeble, and, like other Zulu instruments, it can serve to little more than to marking time.

Another Zulu instrument is made of iron rods or bars placed upon a rectangular board, seven inches long by four broad. The rods, laid in parallel lines, are attached to the end of the board by another rod laid transversely, which is fixed to the board with brass wire. A strip of wood running under the middle of the iron bars acts as a bridge, and the part of the rods emitting sound is that comprised between the bridge and the flattened end of the instrument, which is set in vibration by means of an iron band shaped like the prow of a boat. Between the six longest bars are placed several shorter ones, like the black keys of a piano between the white ones. The system is very little system or regularity about this instrument, which gives forth a mixture of sounds agreeable enough to the ear, but still quite devoid of melody. Upon the front of the board is attached a piece of gourd with fragments of shells, so that the instrument can be made to emit two series of sounds; for when the iron rods are struck the vibration reacts upon the gourd, which contributes to the general harmony.

A sort of flute, or rather fagotto, which they have borrowed from their neighbors, the Bechuana, and which is the only one of their instruments that can play anything like a definite melody, completes the list so far as known, of the instruments used in a Zulu orchestra. Travelers have noticed with interest as whether the Zulus have their Arditte, Richters and Zerrahns. Doubtless, however, if the truth were known it would soon be found they have also their rival Thomases and Damrosches.

## OVIDE MUSIN.

not devoid of poetry; indeed, some of them are full of the boldest, oriental imagery. Take this, for instance, from a song in honor of Tschaka, one of their successful warrior chiefs, who, like Alexander, is reported to have sighed for more worlds to conquer:

"Thou hast finished, finished the nations!  
Here will you go to battle now?  
Here! where will you go to battle now?  
Thou hast conquered kings!  
Where are you going to battle now?  
Thou hast finished, finished the nations!  
Where are you going to battle now?  
Hurrah! Hurrah! Hurrah!"

(Or, thus, from a song in honor of Panda, Cetewayo's father:

# Kunkel's Musical Review.

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612 OLIVE STREET, ST. LOUIS.

I. D. FOULON, A.M., LL.B.,

EDITOR.

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## ART AND MONEY.

If I should go to New York and study singing under——, I think that after awhile I could make a great deal of money, don't you?" This was the question put to us a few days since by a young lady who has been blessed with a more than average soprano voice. We made no reply, not because we thought it impossible that our fair questioner should "make money" out of her voice, but because we were disappointed and shocked at the discovery that she had no higher motive for study than the distant glitter of a few dollars. We might have reasoned with her perhaps, but our observation has been that when a young person is affected with the disease of the love of money, the case is hopeless. To argue with such people, to talk to them of higher and better motives is simply to subject yourself to the suspicion of having some concealed purpose in so doing which, if it were known, would represent so many dollars and cents; it is a clear case of "casting pearls before swine." They will repeat again and again that they "do not believe that anybody does anything for nothing," meaning thereby that only money or its equivalent is something. They will judge you by themselves and any attempt on your part to claim for yourself other motives of action will only serve to make them suspect you of pretavation.

It is not for them therefore, that we pen these few words of warning, but for the many who, still unaffected perhaps, are, however, subject to the contagion of the day. We say the contagion of the day because, although we are now speaking of art and particularly of music, this mercenary spirit is one which runs through the entire fabric of our American society and degrades not only the arts but also the learned professions to the grossly utilitarian level of trades. And when we speak of American society let us not be understood to charge on the political and social institutions with being the cause of this spirit. American it certainly is as existing in America, as having in the vast material resources of the country a congenial soil for its growth; but it has its origin largely in our foreign population, nine-tenths of whom have left their native shores for the sake of bettering their financial condition, and are far more eager than the natives to get and especially to hold the wealth for which they have sacrificed all the ties of home and kindred.

The words of Holy Writ, that "The love of money is the root of all evil," are at least as applicable to music as to other objects. It is to that that we owe the host of half-dance teachers who swarm like locusts feasting upon every green thing, the humbug conventions called musicals, the scores of thousands of worthless publications which corrupt the musical taste of the people, from songs of the Sankey type to "Wagner speak as we pass by." It is it that that

discourages the serious study of music by our young men, without which we can never hope to become a really musical nation, and stifles the elevated thoughts, noble impulses and refined sentiments which in the soul of the creative musician develop into sympathetic melody and noble harmony.

Musicians whose principal aim in life is money-getting not unfrequently reach a baccaratistic acidity, they never become great artists. This is in obedience to an unvarying law of nature, which holds in the psychical universe as well as in the material world: that a stream can run no higher than its head. Art for money's sake will not, cannot, rise above the mark. History does not record one solitary case of a great artist, in any line, who turned his attention to art for the sake of making money. True, money came to many of them, true also, some of them, in their later years, developed an undue fondness for large fees, not only for the sake of letting the size of the fee enhance the lustre of their fame by paying the artist his labors, but for the sake of the fee itself, but this was when their fame had been established and proves nothing (even if a few selected exceptions could be considered as an argument) against our assertion that the attainment of high artistic excellence is incompatible with a commercial purpose in the pursuit of art. Such a purpose is not only, as we have already suggested, barren of all aspiration or artistic suggestion, it is not even a sufficient stimulus to enable one to endure the hardships, the labor and the waiting that so often fall to the early lot of artists. It thus comes to pass that the large majority of those who start out upon an artistic career with such motives desert the ranks before the march has well begun, and that any one who persists in the line is, in fact, a leader in art, is very likely to find that in grasping at the shadow he has not only lost the substance but the shadow itself.

WE are not of those who object to the expenditure of money solely upon the ground that it might have been better spent. Indeed, we have often noticed that those who are always looking for the *worst* thing before they expend their money keep on seeking without finding, that when we meet men of that stamp we entertain very grave doubts of the sincerity of their search. We will not therefore complain of the fact that St. Louis alone has, during the last month, spent some where between fifty and sixty thousand dollars for opera. Whether the musical culture of our city was improved fifty or sixty thousand dollars' worth is a question which could be answered only after having settled the value of musical culture in dollars and cents, and determined the exact amount of culture absorbed by the audiences. We shall not even attempt to inquire into that matter; we know the opera did some good for the city, and for that good, be it little or much, we are thankful. But it is home institutions alone that can do music permanent good among us. A single home orchestra, a single home choral society, a single series of popular concerts with local talent does more for the cause of music in any city than all the combined opera troupes that can possibly visit the city where is the American city that would spend fifty or sixty thousand dollars upon any home musical organization or enterprise, we will not say in a month but in a year? And yet, the fact is that until we have learned to create our own musical atmosphere by the support of home institutions, we shall not breathe an independent musical life and we shall continue

to spend more money for less real music than any other civilized nation on the face of the earth. There is not a large city in this country but could have handsomely supported a first-class orchestra from one to five years on the money it has spent this season alone on Italian opera. We repeat it we do not begrudge the money expended, but we plead for a somewhat similar liberality in the support of home institutions.

IT was some German philosopher, Lessing, we believe, who said that Raphael would have been just as great a painter if he had been born without arms and had never held a brush. This statement is more oratorical than philosophical. As a force, it is of putting the truth that the artistic spirit or instinct is distinct from the means of its expression, that art is, in itself, immaterial, it is admissible—as the expression of an absolute fact it is false and misleading. Exercise is the principle means of development in the spiritual as it is in the material world. Admitting that the artistic spirit is inborn, is an instinct if you please, the fact remains, that even instincts are susceptible of cultivation (witness the performance of a tight rope dancer who has developed by practice the instinctive power of maintaining an equilibrium.) Armless Raphaels and "mute inglorious Miltons" are pretty poetical fancies but they are also actual impossibilities. Our ideals, however, are, always based upon our achievements, the higher those achievements the higher our ideals will tower. If we have achieved nothing our ideals are lowered by the entire height of what we might have achieved. In music, the ability to perform the works of others, and that of composing correctly are certainly distinct from the God-given genius and love for the art, but it should never be forgotten that the cultivation of the latter is the only way to cultivate, indirectly it is true but none the less really, that very genius and love. The fact that the great composers, with perhaps the sole exception of Berlioz, were also good performers, goes to show the truth of our views.

WHEN, a few months ago, we stated, as one of the objections to the proposed diploma of the proposed National College of Music teachers, that if there were a demand for its diplomas other similar institutions, some good and many bad would spring up to supply the want, until diplomas would mean nothing, it was thought by many that the objection, however valid in theory, was not to be feared in practice. Now, before the Music Teachers' National Association has done its worst, before its College has even a page existence and certainly in advance of any demand for diplomas or certificates, a rival organization is being put on foot by Mr. Goldbeck, whose proposed "Harmonic Union" is to give diplomas and certificates, hold sessions of lectures, etc. And why not? If a diploma signed by Mr. Bowman is good, ought not one signed by Goldbeck to be as good? It is easy to see, however, where this thing will end. If St. Louis alone has already evolved plans for two rival diploma mills, who will be able to count the number of those that will spring like mushrooms, north, south, east and west if I should be discovered that there is a demand for their work? At any rate, that which we were thought for long, but probably never even possible has already come to pass. We may add that we have heard of at least two other similar plans to be put into effect in other cities. The clink of diplomas fees, and not music, is what we have through all this talk of elevating the standard of the music teaching profession.





## "MUSICAL NORMALS."

WITH the following answers we close, for the present at least, the publication of letters received in reference to the subject of "Musical Normals." We have thirty-seven replies besides those which we publish, all of the same tenor. We have received no further defenses of the system. In this connection we may say that as our last form goes to press we receive the latest issue of the *Song Friend*, whose editor is a "musical normal." This paper republishes Dr. Mason's defense of the system, and in another column says editorially:

"We extend our sympathy to the editor of *Kunkel's Review* in his herculean task of gathering testimony against 'Normals.' Even his wily worded questions, all of which contain points to the answers desired, failed to make such eminent musicians as Dr. William Mason see it in the light of the learned editor. We print on another page Mr. Mason's answers and anxiously await Carl Zerkian's answer. He is the prince of conductors, and the evidence would be equally damaging to the unbelly Normal as is that of Dr. Mason. Let the good work go on."

Passing over the peculiar English of the paragraph, we would say that the *Song Friend* is the same paper which, under the editorship upon the subject of "Musical Normals," published a so-called "refutation," by some unknown village celebrity, which consisted of stinging questions and billingsgate, taking the greatest care not to publish the article to which it "replied;" its present course shows that it is the same kind of journalism. Of course the *Song Friend* knows very well that when we addressed Mr. Mason we did not expect him to publish the letter in the system which he has helped build up; we recognized him almost the only serious musician who believed in the system, and we told our readers that we had the best advantage of the opposite side an opportunity to be heard. We gave Mr. Mason's letter in full, although it did not comply with the terms of our request as to brevity, while we excluded many communications from opponents of the system for the same reason. Such is our policy in the *Song Friend*, the editor of the *Song Friend* is to exclude all the evidence against his views and receive all testimony in their favor. You pay your money and you takes your choice."

From Prof. A. Waldauer, Principal Beethoven Conservatory, Omaha, St. Louis Musical Union, etc.

I am acquainted with the pretenses made by "musical normals," and in my opinion it is impossible for them to keep the promises they make. I have never known a "musical normal" that accomplished what it pretended. It is impossible, it is preposterous to pretend that harmony and composition can be learned in a six weeks' course. I have known some musical normal teachers to be good musicians, but their motives must have been purely money getting. There is no comparison whatever between the teaching at musical normals and that of good conservatory and private teachers, inasmuch as the latter are conscientious, while to the teachers at musical normals, a kind of charity is attached among normals. Yours respectfully,

A. WALDAUER.

From F. J. Donahoe, the well-known teacher of music, Boston.

1st. Are you acquainted with the pretenses made by "Musical Normals," etc.?

2d. Would say that I have never participated in a "Musical Normal," but think I know something of their pretenses.

3d. If so, state whether, in your opinion, it is possible for them to keep the promises they make.

To this question I should say emphatically, No!

4d. Have you ever known a "Musical Normal" that accomplished what it pretended to do?

I would also say here, No!

5th. Is it possible to learn harmony and composition in a six weeks' course?

No. Certainly not by any means.

6th. How do "Musical Normal" teachers, as a rule, stand as musicians?

A few competent teachers may allow themselves to be engaged, but the majority of those teaching in Musical Normals do so as a stage expression, "fakers."

7th. What do you think may be the motives of truly competent teachers of music who engage in "Musical Normals?"

I should say "the almighty dollar" as the principal motive.

7th. How do you think the teaching at "Musical Normals" compares with that of good conservatories and private teachers?

Unworthy of comparison in every respect to any good conservatory even, to say nothing of private teaching.

These answers you may find too brief, but I hope you may find in them my opinion.

8th. Hoping that your excellent Review may ventilate this question further, I am, yours,

FRANK DONAHOE.

From the eminent teacher and composer Bruno Oscar Klein, Mr. Klein has himself done musical work, and having "singing of the melody" and "the song" of his letter was written after the publication of our January issue.

"Do you yet want my opinion of that money-making institution called 'musical normal'?" In spite of Mr. Mason and J. Ruff, harmony cannot be learned in a course of six weeks. Very many of Ruff's positions show nevertheless that some composer has handled them as one would handle an algebraic example.

BRUNO OSCAR KLEIN.

From C. Kunkel, the well-known composer and eminent teacher, now manager of J. L. Peters' publishing department.

I am not sufficiently acquainted with the doings of "musical normals" to answer all the questions contained in your circular. Musicians have not a very high opinion of these musical normals, that manufacture annually scores of music-teachers at short notice. As for learning harmony and composition in a six weeks' course it is simply absurd. Six years would be nearer the mark, and even then every musician can grasp the subject.

C. KUNKEL.

From the Kyprian Brothers, the well-known teachers, pianists and composers.

As picnics, musical normals are a success.

M. J. & A. EYSTEIN.

## SONGS OF THE SEA.

THE men don't sing much except when on a sea voyage, but when they really get their heads for a try they give you a treat. Heard it at," said a naval officer to a *Tribune* Reporter, "what do they sing?"

"What do they sing?" inquired the reporter. "The songs of the sea are peculiar. They belong to a musical world of their own as much as do the negro melodies of the South. What peculiarity there is in the music that sailors most love I am not enough of a musician to tell, but songs that one would at first suppose would be popular with 'Jack' he does not sing at all. What some beautiful sea songs have ever been written than those by Stephen Adams, such as 'Nancy Lee' and the 'Midshipman's' course is simply absurd. They sing by sailors."

"They sing Dibdin's songs, I suppose?" "No, strange to say, they do not." "Old Tom chorals are the only one of Dibdin's songs I ever heard them sing. In that Dibdin struck the right chord, and everywhere they are speaking sailors. They sail the ocean, that song is loved by them. How often from the decks of men-of-war or the fore-caste of merchant ships, I have heard that song float out into the night:

Here a cheer hulls their poor Tom Borelin.

For death has branched him.

No more he'll lie the temper howlin',

For death has branched him.

Many of the songs popular in the navy have never been given to the general public that I know of. The publication of the excellent little collection of sea songs recently compiled and published by Commodore Luce. Some of the songs in this collection have almost forgotten even in the Navy, and were taken down from the lips of old sailors, who had sung them when they and life were new."

"Most of them recent victories in the American Navy. There is one song very popular in the Navy called 'The Constitution and Guerriere.' It tells how:

The Guerriere, a frigate bold,

Was the first of our country's rolls.

Commanded by proud Dacres,

The Guerriere, oh,

and ends with the statement that

The Yankee boys for fighting are the dandy, oh,

The time has a rollicking swing to it well suited to

"What are 'shanty' songs?"

In 'shanty' songs are working songs, and are sung in the merchant service. The word 'shanty' is probably from the French 'chanter' to sing. These songs are in sets, each of which has a different

cadence adapted for the work to which it is sung. There are songs for shelling, for hoisting topmasts, for weighing anchor and for all that sort of thing. One which is exceedingly popular goes:

I'm bound for this very day,

I'm bound for the blue-roads.

Ho, yo, ho!

Then fare you well, my good friends,

I'm bound for the blue-roads.

'Jack' sings this with all sorts of queer quavers in his voice, and the sailors sing by hauling on the ropes,

Blow the man down, oh, blow the man down,

Blow the man down, oh, blow the man down,

is also a popular 'shanty.' Then there are others in which the sailors improvise largely as they go along. A good 'shanty' singer is never at a loss for words.

"It is this singing a help to the men?"

"Oh, yes. They always work better on merchant ships when they sing. A good merchant officer sees to it that his men sing at their work. If they are silent he will sing out, 'Make a little music there.' There is always a leader in the singing of these songs, some man with a good voice and a great stock of lungs. Such men are much in demand on merchant ships. There is a song I had almost forgotten to mention. It is one of the most popular of those sung in the Navy, and it is called the 'Homeward Bound.' The scene is laid at Pensacola and the song says:

It's off to the sign of the dog and bell,

It's off to the sign of the dog and bell,

It comes the landward with his own will,

It comes the landward with his own will,

For you know we are homeward bound,

For you know we are homeward bound.

These songs may seem meaningless and thin to those who do not spend their lives on the ocean; but they know the story of Count Almada, how that he heard an old fisherman sing a wonderful song of the sea and prayed that the old man would teach it to him?

World's then, then, the fisherman answered,

Only those who share its dangers

Only those who share its dangers

Only those who share its dangers

## PEARLS OF THOUGHT.

GERMAN author has made a collection of mixed metaphors, which he calls pearls of thought. Some of them are worth quoting if only as a warning to high-don orators not to allow their magnificence to fly away with them altogether. "We will," cried an inspired Republican, "burn all our ships, and with every sail unfurled, steer boldly out into the ocean of freedom." Even that night is surpassed by an effort of Justice Minister Hye, who in 1848, in a speech to the Vienna students, impressively declared: "The chariot of the Revolution is rolling along and crushing its teeth as it rolls." A pan-Germanist mayor of a Rhine land corporation rose still higher in an address to the Emperor. He said: "No Austria, no Prussia, no Germany, such were the words the mouth of my Imperial majesty has always had in its eye." We have heard of the mouth of the sea, but never before of the mouth's eye. But there are non literary men who cannot open their mouths without putting their foot in it. Prof. Scherer is an example of such. In a criticism on Lessing's lyrics he writes: "Out of the dark regions of philosophy a problem has just suddenly leaped into swarms of dive up, carrying far-flashing certainty through their beaks. Songs and beaks are certainly related to one another, but never seen in that incongruous connection before. said: 'She knelt in the temple of her infancy, prayed fervently.' A feat no India rubber doll could perform." In an parliamentary orator of the day said: "I have a number of metaphors mixture; but two must suffice. Count Frankenstein pointed out to his countess, five years ago he was 'seizing the stream of time by the forelock.' and in the last session he told the Minister of War that if he really thought the French army was seriously attached to peace, he had better resign office and go to the front." The count had no doubt the poets' phrase was in his head at the time. But none of these pearls of thought and expression in Friedrich Schlegel's speech of the immortal Joseph Pradhomme on being elected to the National Assembly. He said: "The word in this honor is the brightest day of my life."









# Under the Rainbow.

Charles Auchester Op.32.

*Moderato* ♩ — 120.

This page contains musical notation for a piano piece, likely a study or a short composition. It features five systems of staves, each with a treble and bass clef. The notation is dense, with many notes and complex fingerings indicated by numbers 1-5. Dynamic markings include *pp* (pianissimo), *rit.* (ritardando), *a tempo*, *crp.* (crescendo), and *ped.* (pedal). There are also markings for *B* (basso continuo) and *L. H.* (left hand). The piece concludes with a copyright notice: Copyright - Kunkel Bros. 1884.

This page of musical notation is for a piano piece, likely a study or a short composition. It is written for a grand staff, consisting of a treble clef and a bass clef. The time signature is 4/4. The key signature has two sharps (F# and C#). The notation is dense, featuring many beamed notes, particularly in the right hand, and various musical markings including 'Ped.' (pedal), 'cres.' (crescendo), and '8' (octave). The piece is divided into four systems, each containing two staves. The first system has four measures, the second has four measures, the third has five measures, and the fourth has four measures. The notation is complex, with many beamed notes and fingerings indicated by numbers 1-5. The piece ends with a double bar line and a repeat sign.





First system of musical notation. Treble and bass staves. Treble staff has a slur over measures 1-4 with fingerings 1, 2, 3, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1. Bass staff has a slur over measures 1-4 with fingerings 1, 2, 3, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1. Pedal markings are present below the bass staff. A *cres.* marking is in measure 4. The system ends with *L. II.*



Second system of musical notation. Treble and bass staves. Treble staff has a slur over measures 1-4 with fingerings 1, 2, 3, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1. Bass staff has a slur over measures 1-4 with fingerings 1, 2, 3, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1. Pedal markings are present below the bass staff.



Third system of musical notation. Treble and bass staves. Treble staff has a slur over measures 1-4 with fingerings 1, 2, 3, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1. Bass staff has a slur over measures 1-4 with fingerings 1, 2, 3, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1. Pedal markings are present below the bass staff. A *cres.* marking is in measure 2.



Fourth system of musical notation. Treble and bass staves. Treble staff has a slur over measures 1-4 with fingerings 1, 2, 3, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1. Bass staff has a slur over measures 1-4 with fingerings 1, 2, 3, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1. Pedal markings are present below the bass staff. A *f* marking is in measure 1, and a *cres.* marking is in measure 3.



Fifth system of musical notation. Treble and bass staves. Treble staff has a slur over measures 1-4 with fingerings 1, 2, 3, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1. Bass staff has a slur over measures 1-4 with fingerings 1, 2, 3, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1. Pedal markings are present below the bass staff. A *cres.* marking is in measure 1, and a *pp* marking is in measure 3. The system ends with *H. II.*

*marcato la melodia*

First system of musical notation. Treble and bass staves. Treble staff contains complex chords and melodic lines with fingerings (1-5, 2-4, 3-5, 4-5, 5-6, 6-7, 7-8, 8-9, 9-10, 10-11, 11-12, 12-13, 13-14, 14-15, 15-16, 16-17, 17-18, 18-19, 19-20, 20-21, 21-22, 22-23, 23-24, 24-25, 25-26, 26-27, 27-28, 28-29, 29-30, 30-31, 31-32, 32-33, 33-34, 34-35, 35-36, 36-37, 37-38, 38-39, 39-40, 40-41, 41-42, 42-43, 43-44, 44-45, 45-46, 46-47, 47-48, 48-49, 49-50, 50-51, 51-52, 52-53, 53-54, 54-55, 55-56, 56-57, 57-58, 58-59, 59-60, 60-61, 61-62, 62-63, 63-64, 64-65, 65-66, 66-67, 67-68, 68-69, 69-70, 70-71, 71-72, 72-73, 73-74, 74-75, 75-76, 76-77, 77-78, 78-79, 79-80, 80-81, 81-82, 82-83, 83-84, 84-85, 85-86, 86-87, 87-88, 88-89, 89-90, 90-91, 91-92, 92-93, 93-94, 94-95, 95-96, 96-97, 97-98, 98-99, 99-100, 100-101, 101-102, 102-103, 103-104, 104-105, 105-106, 106-107, 107-108, 108-109, 109-110, 110-111, 111-112, 112-113, 113-114, 114-115, 115-116, 116-117, 117-118, 118-119, 119-120, 120-121, 121-122, 122-123, 123-124, 124-125, 125-126, 126-127, 127-128, 128-129, 129-130, 130-131, 131-132, 132-133, 133-134, 134-135, 135-136, 136-137, 137-138, 138-139, 139-140, 140-141, 141-142, 142-143, 143-144, 144-145, 145-146, 146-147, 147-148, 148-149, 149-150, 150-151, 151-152, 152-153, 153-154, 154-155, 155-156, 156-157, 157-158, 158-159, 159-160, 160-161, 161-162, 162-163, 163-164, 164-165, 165-166, 166-167, 167-168, 168-169, 169-170, 170-171, 171-172, 172-173, 173-174, 174-175, 175-176, 176-177, 177-178, 178-179, 179-180, 180-181, 181-182, 182-183, 183-184, 184-185, 185-186, 186-187, 187-188, 188-189, 189-190, 190-191, 191-192, 192-193, 193-194, 194-195, 195-196, 196-197, 197-198, 198-199, 199-200, 200-201, 201-202, 202-203, 203-204, 204-205, 205-206, 206-207, 207-208, 208-209, 209-210, 210-211, 211-212, 212-213, 213-214, 214-215, 215-216, 216-217, 217-218, 218-219, 219-220, 220-221, 221-222, 222-223, 223-224, 224-225, 225-226, 226-227, 227-228, 228-229, 229-230, 230-231, 231-232, 232-233, 233-234, 234-235, 235-236, 236-237, 237-238, 238-239, 239-240, 240-241, 241-242, 242-243, 243-244, 244-245, 245-246, 246-247, 247-248, 248-249, 249-250, 250-251, 251-252, 252-253, 253-254, 254-255, 255-256, 256-257, 257-258, 258-259, 259-260, 260-261, 261-262, 262-263, 263-264, 264-265, 265-266, 266-267, 267-268, 268-269, 269-270, 270-271, 271-272, 272-273, 273-274, 274-275, 275-276, 276-277, 277-278, 278-279, 279-280, 280-281, 281-282, 282-283, 283-284, 284-285, 285-286, 286-287, 287-288, 288-289, 289-290, 290-291, 291-292, 292-293, 293-294, 294-295, 295-296, 296-297, 297-298, 298-299, 299-300, 300-301, 301-302, 302-303, 303-304, 304-305, 305-306, 306-307, 307-308, 308-309, 309-310, 310-311, 311-312, 312-313, 313-314, 314-315, 315-316, 316-317, 317-318, 318-319, 319-320, 320-321, 321-322, 322-323, 323-324, 324-325, 325-326, 326-327, 327-328, 328-329, 329-330, 330-331, 331-332, 332-333, 333-334, 334-335, 335-336, 336-337, 337-338, 338-339, 339-340, 340-341, 341-342, 342-343, 343-344, 344-345, 345-346, 346-347, 347-348, 348-349, 349-350, 350-351, 351-352, 352-353, 353-354, 354-355, 355-356, 356-357, 357-358, 358-359, 359-360, 360-361, 361-362, 362-363, 363-364, 364-365, 365-366, 366-367, 367-368, 368-369, 369-370, 370-371, 371-372, 372-373, 373-374, 374-375, 375-376, 376-377, 377-378, 378-379, 379-380, 380-381, 381-382, 382-383, 383-384, 384-385, 385-386, 386-387, 387-388, 388-389, 389-390, 390-391, 391-392, 392-393, 393-394, 394-395, 395-396, 396-397, 397-398, 398-399, 399-400, 400-401, 401-402, 402-403, 403-404, 404-405, 405-406, 406-407, 407-408, 408-409, 409-410, 410-411, 411-412, 412-413, 413-414, 414-415, 415-416, 416-417, 417-418, 418-419, 419-420, 420-421, 421-422, 422-423, 423-424, 424-425, 425-426, 426-427, 427-428, 428-429, 429-430, 430-431, 431-432, 432-433, 433-434, 434-435, 435-436, 436-437, 437-438, 438-439, 439-440, 440-441, 441-442, 442-443, 443-444, 444-445, 445-446, 446-447, 447-448, 448-449, 449-450, 450-451, 451-452, 452-453, 453-454, 454-455, 455-456, 456-457, 457-458, 458-459, 459-460, 460-461, 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683-684, 684-685, 685-686, 686-687, 687-688, 688-689, 689-690, 690-691, 691-692, 692-693, 693-694, 694-695, 695-696, 696-697, 697-698, 698-699, 699-700, 700-701, 701-702, 702-703, 703-704, 704-705, 705-706, 706-707, 707-708, 708-709, 709-710, 710-711, 711-712, 712-713, 713-714, 714-715, 715-716, 716-717, 717-718, 718-719, 719-720, 720-721, 721-722, 722-723, 723-724, 724-725, 725-726, 726-727, 727-728, 728-729, 729-730, 730-731, 731-732, 732-733, 733-734, 734-735, 735-736, 736-737, 737-738, 738-739, 739-740, 740-741, 741-742, 742-743, 743-744, 744-745, 745-746, 746-747, 747-748, 748-749, 749-750, 750-751, 751-752, 752-753, 753-754, 754-755, 755-756, 756-757, 757-758, 758-759, 759-760, 760-761, 761-762, 762-763, 763-764, 764-765, 765-766, 766-767, 767-768, 768-769, 769-770, 770-771, 771-772, 772-773, 773-774, 774-775, 775-776, 776-777, 777-778, 778-779, 779-780, 780-781, 781-782, 782-783, 783-784, 784-785, 785-786, 786-787, 787-788, 788-789, 789-790, 790-791, 791-792, 792-793, 793-794, 794-795, 795-796, 796-797, 797-798, 798-799, 799-800, 800-801, 801-802, 802-803, 803-804, 804-805, 805-806, 806-807, 807-808, 808-809, 809-810, 810-811, 811-812, 812-813, 813-814, 814-815, 815-816, 816-817, 817-818, 818-819, 819-820, 820-821, 821-822, 822-823, 823-824, 824-825, 825-826, 826-827, 827-828, 828-829, 829-830, 830-831, 831-832, 832-833, 833-834, 834-835, 835-836, 836-837, 837-838, 838-839, 839-840, 840-841, 841-842, 842-843, 843-844, 844-845, 845-846, 846-847, 847-848, 848-849, 849-850, 850-851, 851-852, 852-853, 853-854, 854-855, 855-856, 856-857, 857-858, 858-859, 859-860, 860-861, 861-862, 862-863, 863-864, 864-865, 865-866, 866-867, 867-868, 868-869, 869-870, 870-871, 871-872, 872-873, 873-874, 874-875, 875-876, 876-877, 877-878, 878-879, 879-880, 880-881, 881-882, 882-883, 883-884, 884-885, 885-886, 886-887, 887-888, 888-889, 889-890, 890-891, 891-892, 892-893, 893-894, 894-895, 895-896, 896-897, 897-898, 898-899, 899-900, 900-901, 901-902, 902-903, 903-904, 904-905, 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1013-1014, 1014-1015, 1015-1016, 1016-1017, 1017-1018, 1018-1019, 1019-1020, 1020-1021, 1021-1022, 1022-1023, 1023-1024, 1024-1025, 1025-1026, 1026-1027, 1027-1028, 1028-1029, 1029-1030, 1030-1031, 1031-1032, 1032-1033, 1033-1034, 1034-1035, 1035-1036, 1036-1037, 1037-1038, 1038-1039, 1039-1040, 1040-1041, 1041-1042, 1042-1043, 1043-1044, 1044-1045, 1045-1046, 1046-1047, 1047-1048, 1048-1049, 1049-1050, 1050-1051, 1051-1052, 1052-1053, 1053-1054, 1054-1055, 1055-1056, 1056-1057, 1057-1058, 1058-1059, 1059-1060, 1060-1061, 1061-1062, 1062-1063, 1063-1064, 1064-1065, 1065-1066, 1066-1067, 1067-1068, 1068-1069, 1069-1070, 1070-1071, 1071-1072, 1072-1073, 1073-1074, 1074-1075, 1075-1076, 1076-1077, 1077-1078, 1078-1079, 1079-1080, 1080-1081, 1081-1082, 1082-1083, 1083-1084, 1084-1085, 1085-1086, 1086-1087, 1087-1088, 1088-1089, 1089-1090, 1090-1091, 1091-1092, 1092-1093, 1093-1094, 1094-1095, 1095-1096, 1096-1097, 1097-1098, 1098-1099, 1099-1100, 1100-1101, 1101-1102, 1102-1103, 1103-1104, 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1195-1196, 1196-1197, 1197-1198, 1198-1199, 1199-1200, 1200-1201, 1201-1202, 1202-1203, 1203-1204, 1204-1205, 1205-1206, 1206-1207, 1207-1208, 1208-1209, 1209-1210, 1210-1211, 1211-1212, 1212-1213, 1213-1214, 1214-1215, 1215-1216, 1216-1217, 1217-1218, 1218-1219, 1219-1220, 1220-1221, 1221-1222, 1222-1223, 1223-1224, 1224-1225, 1225-1226, 1226-1227, 1227-1228, 1228-1229, 1229-1230, 1230-1231, 1231-1232, 1232-1233, 1233-1234, 1234-1235, 1235-1236, 1236-1237, 1237-1238, 1238-1239, 1239-1240, 1240-1241, 1241-1242, 1242-1243, 1243-1244, 1244-1245, 1245-1246, 1246-1247, 1247-1248, 1248-1249, 1249-1250, 1250-1251, 1251-1252, 1252-1253, 1253-1254, 1254-1255, 1255-1256, 1256-1257, 1257-1258, 1258-1259, 1259-1260, 1260-1261, 1261-1262, 1262-1263, 1263-1264, 1264-1265, 1265-1266, 1266-1267, 1267-1268, 1268-1269, 1269-1270, 1270-1271, 1271-1272, 1272-1273, 1273-1274, 1274-1275, 1275-1276, 1276-1277, 1277-1278, 1278-1279, 1279-1280, 1280-1281, 1281-1282, 1282-1283, 1283-1284, 1284-1285, 1285-1286, 1286-1287, 1287-1288, 1288-1289, 1289-1290, 1290-1291, 1291-1292, 1292-1293, 1293-1294, 1294-1295, 1295-1296, 1296-1297, 1297-1298, 1298-1299, 1299-1300, 1300-1301, 1301-1302, 1302-1303, 1303-1304, 1304-1305, 1305-1306, 1306-1307, 1307-1308, 1308-1309, 1309-1310, 1310-1311, 1311-1312, 1312-1313, 1313-1314,

First system of the musical score. The right hand features a complex, rapid melodic line with many beamed sixteenth notes. The left hand plays a steady eighth-note accompaniment. Dynamics include *ff* (fortissimo) and *rit.* (ritardando). Pedal points are indicated by 'Ped.' markings below the left hand.

Second system of the musical score. The right hand continues with rapid sixteenth-note passages, some marked with fingerings (1, 2, 3, 4). The left hand has a more active role with eighth-note patterns. Dynamics include *ad.* (ad libitum) and *rit.* (ritardando). Pedal points are indicated by 'Ped.' markings.

Third system of the musical score. The right hand has dense sixteenth-note textures. The left hand features a prominent bass line. Dynamics include *ad.* (ad libitum) and *rit.* (ritardando). Pedal points are indicated by 'Ped.' markings. The system ends with the marking 'L.H.'.

Fourth system of the musical score. The right hand continues with rapid sixteenth-note passages. The left hand has a steady eighth-note accompaniment. Dynamics include *ad.* (ad libitum) and *rit.* (ritardando). Pedal points are indicated by 'Ped.' markings.

Fifth system of the musical score. The right hand features rapid sixteenth-note passages. The left hand has a steady eighth-note accompaniment. Dynamics include *ad.* (ad libitum) and *rit.* (ritardando). Pedal points are indicated by 'Ped.' markings.

This page of musical notation consists of five systems, each with a treble and bass staff. The music is written in a key with two sharps (F# and C#) and a 2/4 time signature. Fingerings are indicated by numbers 1-5 above or below notes. Pedal markings ('Ped.') are placed below the bass staff of each system. Dynamic markings include *p* (piano) and *cres.* (crescendo). A section marked with a dashed line and the number 8 indicates a repeat or a specific measure count. The notation includes various musical symbols such as slurs, ties, and articulation marks.

System 1: Treble staff has a series of eighth notes with fingerings 3, 4, 2, 4. Bass staff has a simple accompaniment. Pedal marking: *Ped.*

System 2: Treble staff has a series of eighth notes with fingerings 3, 4, 2, 4. Bass staff has a simple accompaniment. Pedal marking: *Ped.*

System 3: Treble staff has a series of eighth notes with fingerings 3, 4, 2, 4. Bass staff has a simple accompaniment. Pedal marking: *Ped.*

System 4: Treble staff has a series of eighth notes with fingerings 3, 4, 2, 4. Bass staff has a simple accompaniment. Pedal marking: *Ped.*

System 5: Treble staff has a series of eighth notes with fingerings 3, 4, 2, 4. Bass staff has a simple accompaniment. Pedal marking: *Ped.*

System 6: Treble staff has a series of eighth notes with fingerings 3, 4, 2, 4. Bass staff has a simple accompaniment. Pedal marking: *Ped.*

System 7: Treble staff has a series of eighth notes with fingerings 3, 4, 2, 4. Bass staff has a simple accompaniment. Pedal marking: *Ped.*

System 8: Treble staff has a series of eighth notes with fingerings 3, 4, 2, 4. Bass staff has a simple accompaniment. Pedal marking: *Ped.*

System 9: Treble staff has a series of eighth notes with fingerings 3, 4, 2, 4. Bass staff has a simple accompaniment. Pedal marking: *Ped.*

System 10: Treble staff has a series of eighth notes with fingerings 3, 4, 2, 4. Bass staff has a simple accompaniment. Pedal marking: *Ped.*

System 11: Treble staff has a series of eighth notes with fingerings 3, 4, 2, 4. Bass staff has a simple accompaniment. Pedal marking: *Ped.*

System 12: Treble staff has a series of eighth notes with fingerings 3, 4, 2, 4. Bass staff has a simple accompaniment. Pedal marking: *Ped.*

System 13: Treble staff has a series of eighth notes with fingerings 3, 4, 2, 4. Bass staff has a simple accompaniment. Pedal marking: *Ped.*

System 14: Treble staff has a series of eighth notes with fingerings 3, 4, 2, 4. Bass staff has a simple accompaniment. Pedal marking: *Ped.*

System 15: Treble staff has a series of eighth notes with fingerings 3, 4, 2, 4. Bass staff has a simple accompaniment. Pedal marking: *Ped.*

8

Ped. Ped. Ped. Ped.

L. H.

8

Ped. Ped. Ped. Ped.

8

Ped. Ped. Ped. Ped.

8

Ped. Ped. Ped. Ped. Ped.

8


*pp* *dim* in uen do. *pp* *ppp* *ppp*

Ped. Ped.

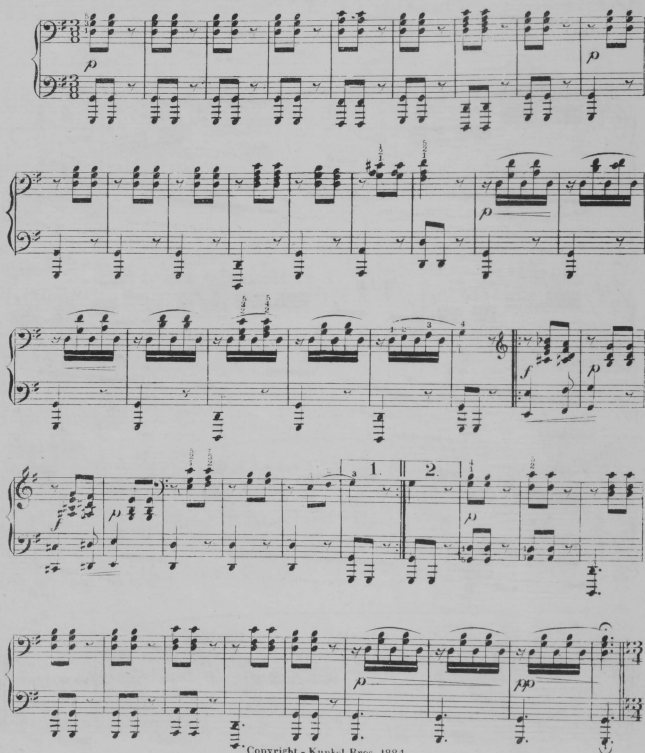
# IL TROVATORE

(Verdi.)

Carl Sidus Op. 125

Andante  72.

Secondo.




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# IL TROVATORE

(Verdi.)

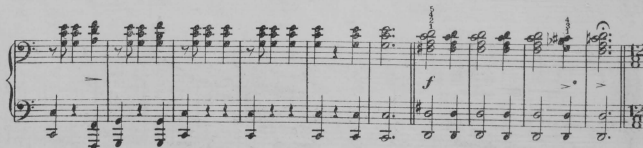
Carl Sidus Op. 125.

Andante  72.

Primo.



The musical score is written for piano and consists of five systems. Each system contains a treble and bass staff. The tempo is marked 'Andante' with a quarter note symbol and the number 72. The key signature has one sharp (F#) and the time signature is 3/4. The score includes various fingerings, slurs, and dynamic markings such as 'p' (piano), 'f' (forte), and 'pp' (pianissimo). The first system starts with an 'Andante' tempo marking and a quarter note symbol. The score includes repeat signs and first/second endings in the fourth system.

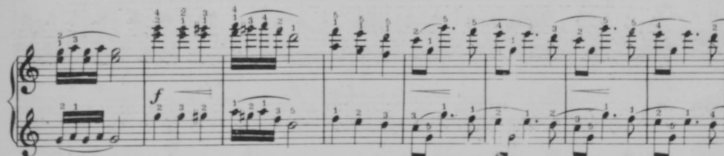
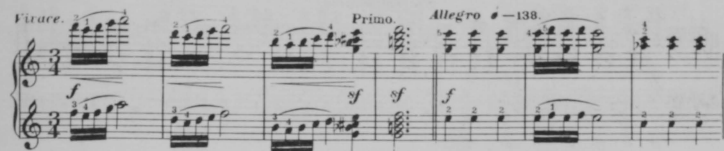
*Vivace.**Allegro* Secondo. — 138.



Vivace.

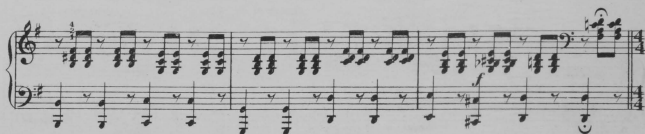
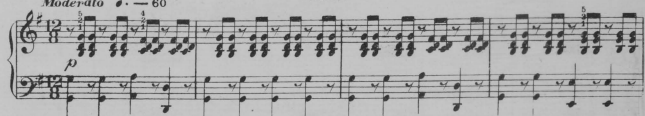
Primo.

Allegro ♩ = 138.



Moderato ♩. — 60

Secondo.



Allegro ♩ — 96.



Moderato  $\text{♩} = 60$

*p cantabile.*

Primo

*f*

Allegro  $\text{♩} = 96$ .

*mf*

*f*

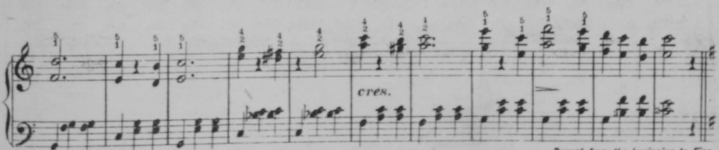
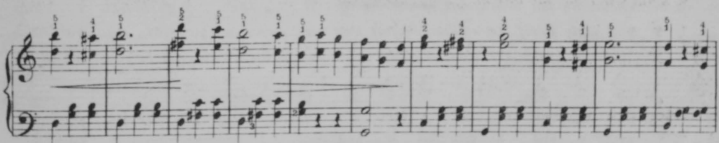
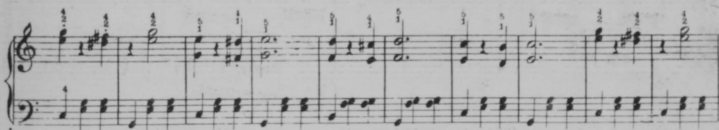
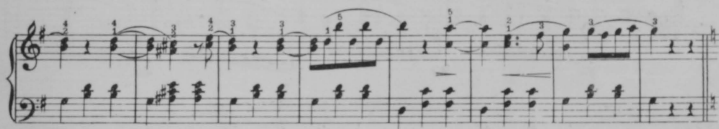
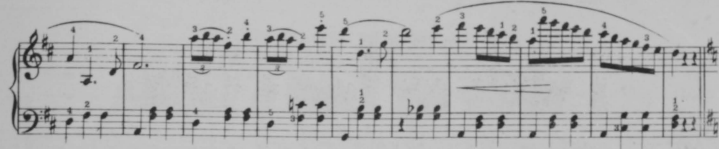
*ff*

# MARGIE WALTZ.

C. T. Sisson.

Vivo 80.

The musical score for "Margie Waltz" is written for piano. It features a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked "Vivo 80". The score is organized into six systems, each containing a treble and bass staff. The first four systems conclude with a repeat sign. The fifth system ends with a repeat sign and the word "FINE." The sixth system is the final system. The notation includes various musical symbols such as notes, rests, and fingerings.



Repeat from the beginning to Fine.

# I wrote my Love a Letter.

I HAB MEIN SCHATZ GESCHRIEBA

Revised Edition

Lady Dufferin.

Moderato. ♩ = 88.

The piano introduction consists of two systems of music. The first system has four measures, and the second system has four measures. The key signature is one sharp (F#), and the time signature is 2/4. The music is written for piano with a treble and bass staff. Pedal markings (Ped.) are present at the end of measures 1, 2, 3, and 4 in both systems. A small star symbol is at the end of the second system.

4. So hab I no kein Ant.wort nüt; Die Post ist werth kein Plunder; Mi neh-  
 3. Beim Schreiba hat mir klopft mei Herz; Nüt Al - les hab I g'schriebe; I kann  
 2 I hab mei, Brief - le z'sammegfalt Und wü - ker - le bit - scht - ret; A mäch-  
 1 Ihr Mä - le, horeh - et, was I sag' I hab' mein Schatz ge - schriebe; Ist d'Ant-  
*Andante con espressione.*

The vocal melody is written on a single staff with a treble clef. It begins with a key signature of one sharp (F#) and a time signature of 2/4. The melody is accompanied by piano accompaniment on a grand staff (treble and bass). The lyrics are written below the staff. The piano accompaniment includes a piano (p) marking and a fermata over the first measure.

1. Oh, girls dear, did you ev - er hear, I wrote my love a let - ter, And al -  
 2. I wrote it, and I fold - ed it, and put a seal up - on it; 'Twas a  
 3. My heart was full, but when I wrote, I dared not put the half in, For the  
 4. Now girls would you be - lieve it, that post - man so con - sa - ted, No an -

4. met's au nüt Wun - der Wann's mein Brief ver - lo - ra  
 3. doch nix für's Lie - ba, Ob es Freud' mir bringt, ob  
 2. rig's Pet - schaft ist drauf, I weiss, dass ihn z'sam - men  
 1. wort schul - dig blie - ba, A - ber s'ist bei uns kei

1. though he can - not read, sure I thought 'twas all the  
 2. seal al - most as big, as the crown of my best  
 3. neigh - bors know I love him, and they're migh - ty fond of  
 4. swer will he bring me, though so long - as I have

4. hätt!..... I weiss nüt, was I den - ka soll Von  
 3. Schmerz. I hab mie ror die Nach - barn g'scheut Auf  
 2. halt. I will nüt, dass der Po - stil - ton Soll  
 1. Frag!..... Du brauchst's kei lang's Stu - di - ra nüt: Es

1. bet - ter, For why should he be puz - zled 'with hard  
 2. bon - net, For I would not have the post - mas - ter make  
 3. chaff - in'; So I dard not write his name out - side for  
 4. wait - ed; But may - be there might be one, for the

4. so am lan - ge Schwei - ga; S'ist wahr, mein Schatz hat frei -  
 3. der Ad - dress ihn x'nen - na; "Die Han - ne an den Schatz"  
 2. drü - ber Späss - la ma - cha, Den geht mein Schatz gar nix  
 1. ist leicht Aus - zu - mes - sa; I hab ihm's ja deut - lig

1. spell - ing in the mat - ter, When the man - ing was so  
 2. his re - marks up - on it, As I'd said in - side the  
 3. fear they would be laugh in' So I wrote "from lit - tle  
 4. ra - son that I sta - ted, That my love can pay - ther

4. *hi* Nöt - le - sa und schrei - ba g'lernt.  
 3. *heisst's* I müsst nüt ken - na die Leut!  
 2. *an* Der wött' drü - ber la - che blos.  
 1. *g'sagt* Dass I ihn zum Fres - sa lieb.

Zum  
 Zum  
 Zum  
 Zum

1. plain that I love him faith - ful - ly.  
 2. let - ter that I lov'd him faith - ful - ly.  
 3. Kate to one whom she loves faith - ful - ly."  
 4. read nor write, but loves me faith - ful - ly.

I  
 I  
 He

3-4. Fres - sa liebt er mi Zum Fres - sa liebt er mi I  
 1-2. Fres - sa lieb' I ihn! Zum Fres - sa lieb' I ihn! Er

1-2-3 love him faith - ful - ly I love him faith - ful - ly I  
 4. love him faith - ful - ly I love him faith - ful - ly I

3-4. weiss es, oh, I weiss es, Ob er au gar nix sagt.  
 1-2. weiss es, oh, er weiss es, Ob I au gar nix sag'!

1-2-3 love him and he knows it With - out one word from me.  
 4. know where - 'er my love is That he is true to me.



# Pure as Snow.

Revised and fingered by Chas. Kunkel.

(Edelweiss.)

Gustave Lange Op.31.

*Andantino tranquillo* ♩ = 72.  
*dolce*

*Ped.* *Ped.* *Ped.*

*Ped.* *Ped.* *Ped.*

*Ped.* *Ped.* *Ped.* *Ped.*

*Ped.* *Ped.* *Ped.*

*Ped.* *Ped.* *Ped.*

This page of musical notation, numbered 118, contains five systems of piano music. Each system consists of a grand staff (treble and bass clefs) with complex chordal textures and intricate fingerings. The notation includes various musical symbols such as slurs, ties, and dynamic markings like *f* (forte) and *pp* (pianissimo). Pedaling instructions, labeled "Ped.", are placed below the bass staff of each system, indicating when to sustain the sound. The first four systems are in 3/4 time, while the fifth system transitions to a different time signature, indicated by a "C" time signature. The music features a variety of chord voicings, including triads, dyads, and more complex structures with multiple notes per hand. The overall style is characteristic of late 19th or early 20th-century piano literature.

*leggiere.*

A musical score for the song 'The Rose Tree'. It features a treble and bass clef with a key signature of one flat (B-flat) and a 2/4 time signature. The melody is written in the treble clef, and the bass line is in the bass clef. The score includes various musical notations such as eighth and sixteenth notes, rests, and fingerings (1-4) indicated above the notes. The lyrics 'The Rose Tree' are written below the bass line.

[illegible]

A musical score for the song 'The Rose Tree'. The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one flat (B-flat), and the time signature is 2/4. The score includes a piano introduction, a vocal melody, and a piano accompaniment. The piano introduction features a series of chords in the right hand and a bass line in the left hand. The vocal melody is a simple, catchy tune. The piano accompaniment provides a steady, rhythmic background for the voice.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. It begins with a treble clef and a key signature of one flat. The melody is written in a simple, folk-like style. The second system consists of two staves. The top staff continues the melody from the first system, and the bottom staff provides a bass line. The key signature remains one flat, and the time signature is 2/4. The score is marked with 'Ped.' (Pedal) at the beginning of the second system and at the end of the first system. The music is written in a clear, legible hand, with notes and rests clearly defined. The overall style is that of a traditional folk song, with a simple melody and a steady rhythm.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The melody is in the treble staff, and the bass line is in the bass staff. The key signature has one flat (B-flat), and the time signature is 2/4. The score includes fingerings (1-4) and breath marks (indicated by a stylized 'h' or 'b' symbol). The piece ends with a double bar line and a repeat sign. The word 'Ped.' is written below the bass staff at several points, indicating pedaling. The title 'The Rose Tree' is written in a decorative font at the bottom right.

*dolce.*

*f*

*Ped.* *Ped.* *Ped.*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

*Ped.* *Ped.* *Ped.* *Ped.*

*Ped.* *Ped.* *Ped.* *Ped.*

This page contains five systems of musical notation for a piano piece. Each system consists of a grand staff (treble and bass clefs) with complex fingerings and pedaling instructions. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* (forte) and *p* (piano). Pedaling instructions are indicated by "Ped." and "Ped." with a circled dot. The piece features intricate fingerings, including triplets and sixteenth-note runs. A circled "C" appears in the third system, and a circled "D" appears in the fifth system. The page is numbered "121" in the top right corner.

System 1: Treble clef has a melodic line with triplets and sixteenth-note runs. Bass clef has a steady eighth-note accompaniment. Pedaling is indicated by "Ped." and "Ped." with a circled dot.

System 2: Treble clef continues the melodic line. Bass clef has a steady eighth-note accompaniment. Pedaling is indicated by "Ped." and "Ped." with a circled dot.

System 3: Treble clef has a melodic line with triplets and sixteenth-note runs. Bass clef has a steady eighth-note accompaniment. Pedaling is indicated by "Ped." and "Ped." with a circled dot. A circled "C" appears in the middle of the system.

System 4: Treble clef has a melodic line with triplets and sixteenth-note runs. Bass clef has a steady eighth-note accompaniment. Pedaling is indicated by "Ped." and "Ped." with a circled dot.

System 5: Treble clef has a melodic line with triplets and sixteenth-note runs. Bass clef has a steady eighth-note accompaniment. Pedaling is indicated by "Ped." and "Ped." with a circled dot. A circled "D" appears in the middle of the system.









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## THE VIOLIN-MAKER OF BREMEN.



AT a hundred years ago there dwelt in the city of Bremen a father, who, being a man of refined tastes and superior education, was an artist in the fullest acceptance of the term. Daily coming in contact with, and being largely patronized by, the most celebrated artists, whether poets, painters, players, or singers, that the country contained, he quickly reached the goal to which he was striving—namely, to become a Maecenas, a dilettante, an art connoisseur—and thus surrounded by the comforts of life, the pleasures conferred by wealth, and the company of men of talent, it became his habit to give weekly soirees, which were prolonged late into the night, on which occasions all the most eminent talent of Bremen were wont to assemble under his hospitable roof, and with music, dancing, and flirtation, these little reunions became renowned from afar as the most delightful rendezvous in the vicinity. To such a point did he sound all the depths and shoals of social delight that all classes in the State became jealous of him, and their very jealousy only goaded the happy dilettante to new exertions to maintain and improve his social and artistic position.

It was, however, obvious from the first that this state of things could not last; by degrees, as he began to pay less attention to his business, his connection (i. e., the remunerative one) began to become small by degrees and beautifully less, the important creditor began to make his appearance, and the sheriff's officer hovered in the background ready for his final swoop. Our father, laughing at his troubles, did not worry himself about them, and as a natural consequence another week brought him to the end of his tether, and he was a ruined man. Confined to his house by the business he was besieged by creditors who guarded his house jealously to make sure that he did not carry away the smallest article of furniture, or a single valuable instrument, another man would have given over to despair; not so our friend, his wife, were, on the contrary, rather sharpened than otherwise, and he, too, in his embarrassment, on a grand expedient.

He had arrived at the eve of the day on which he was to be auctioned in person, and his effect sold at auction, when he put into operation the following stratagem. To upwards of forty friends, all first-rate musicians, he sent copies of the following note, each with—

"MY DEAR FRIEND—To-morrow morning the law will take its course and I shall be imprisoned. To-night, therefore, I must bid a last farewell to the delightful life I have been leading, and to the pleasures I have experienced in our intellectual reunions, pleasures for which I have to so great an extent to thank you, *mon cher*, and for which I am so largely indebted to your talents. Come, therefore, to my chair, a broken bridge, and a set of used strings. These were the only traces left of the 'Violin-maker of Bremen.'—From the *Violin-maker of Bremen.*"

N. B.—Don't bring your instrument with you.

Yours,  
THE VIOLIN-MAKER OF BREMEN."

Every one came, and immediately on the last arrival of his guests, executed together, in the most admirable takes from his trade stock, the fortissimo passages of a crashing Oratorio.

The night was black as ink. Whenever the crash of the instruments reached its culminating point the Violin-maker threw some costly article of furniture out of a back window, to friends who immediately made away with them to a place of safety. When the house had been stripped every visitor left, carrying with him an instrument. In the end, all the father got away by the back door, locking it after him, and the creditors breaking in next morning, found a broken bridge, and a set of used strings. These were the only traces left of the 'Violin-maker of Bremen.'—From the *Violin-maker of Bremen.*

## ROUGH ON THE INSECTS.

A gentleman of refinement and culture, probably an editor, put up at a San Antonio hotel. After he had been there a day or so, the landlord asked him how he liked the place.

"I like the town and people very much, indeed, but I am troubled with insomnia."

"You don't look like a drinking man," responded the landlord, incredulously.

"I know that I can't sleep."

"Well, I know what will cure that, too—some choral will put you to sleep."

"I've got a better plan than that."

"What is it?"

"Give the choral to the insects in your beds. The insomnia worse than I have. I caught it from them."—*Texas Sifting.*

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## COMICAL CHORDS.

## A FREEZING IDEAL.

We stood on the bridge at evening,  
Myself and the Lady Clare,  
While the moon on the waters shimmered  
In its mantle rich and rare.  
And I swore by its silvery address,  
By the stars in the heavenly blue,  
That I loved the Lady Clare,  
With a love that was good and true.

But she gazed on the flowing river,  
While her thoughts seemed far away,  
And I saw by the moonbeams dancing  
That her eyes looked sad and gray;  
And on either side the mountain,  
Like some giant, hand and foot,  
Arose o'er the peaceful waters,  
While their shadows gathered near.

"I have loved thee, Lady Clare,  
These many changing years,  
Thine eyes have been my soul's stars,  
Thy smiles, my hope and fears,  
Thou art my life, my love-light;  
For time I breathe alone.  
Oh speak, fair Lady Clare,  
On little words, my own."

And thus where the moonbeams lingered  
By the gently gliding stream,  
I told the old, old story,  
And it seemed like a happy dream.  
And she turned to her trembling heart,  
While my heart for a moment froze.  
And I thought, "I think, good captain,  
I sh getting a cold by do so."

—Boston Times.

## OCULATION.

"PINDAR, what is oculation?"  
"Oculation, Verbe dear,  
Is a learned expression, queer,  
I put my arm around your waist,—  
This is approximation,  
You need not fear.  
There's no one near,  
I then—  
"Oh, dear!"  
"Settle, dear! oculation!"

INTOXICATING music—all to the Chief.

"TIME out of mind," is a very old lunatic.

A MUSIC teacher should be a man of sound judgment.

CENTRAL MUSIC is not necessarily played on Chinese gongs.

FOLLOWERS note—The sweep who fell down a chimney—N. Y. Journal.

What musical instrument is suggested by a slow-bolling pot?

A dull drummer.

Even the sun which rises in the east invariably comes to write.—John Dean.

Which suits a tragedian best, to see the tiers full of eyes, or the eyes full of tears?

The orchestral leader who wishes to please the ladies will put plenty of overture in the programme.

A woman tells of a woman who was so cross-eyed that she put her spectacles on the back of her head.

I believe if I could live in Burlington and had to live in Boston, I'd rather live in Penn. Yan.—Robert J. Bonville.

Upon the head of "Muddled," a Cleveland paper gives an account of a horse trot. Freedom it was an attempt to beat time.

A VERNOY lady writes: "I send you a poem for your Poets' Corner." All right. The poet sooner has received and disposed of it.—Continental Saturday Night.

"Dear Sylvia," said Hattie, "if you climb that fence Mr. Tumbow, who is over there, will see your stockings." And Sylvia replied, "I thought that."—Boston Post.

Some prying person has discovered that a postal card is used in Lawrence, Mass. one day last week read:—In duty and velocity, God the Madman al. rise, hop you it al. What.

A PARTY of friends were discussing the merits of a charming song, when one exclaimed, "That melody always enters me away." "Won't some one please whistle it!" said the wit of the company.

A MUSIC teacher once wrote that "The art of playing the violin required the most participation, and the most sense of any art in the human world." In a woman's editor quotes, and comments, "The art of publishing a newspaper and making a row, and at the same time make it please everybody, leads 'em' higher than a kite."



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"A BOO, after Landseer" was the title of an engraving which caught the eye of a crusty old farmer who had forgotten his boyhood. "What is the dog after him for? Had he been stealing apples?"

Mr. DARTY lives in Illinois. He was recently called for by a crowd for a sick, and a stranger in town who heard the call, thought the supply of rum in town must have given out, and asked when the next train left.

HAVE you got quilt on toast?" asked a steady-looking editor as he entered a Fifth Street restaurant the other day. "I have got an eagle on silver," asked the proprietor. And the conference adjourned *size die*.

A MEDICAL certificate is among the treasures of the London General post office, wanted as follows: "This is to certify that I attended Mrs. — in her last illness, and that she died in consequence thereof."

Who is that a statue of?" asked a lady of her husband, pointing at an Apollo.

"The Apollo Belvedere," was the reply. "La! how affectionate, you are, my love! And now, darling, who was Apollo Belvedere?"

DARWIN acknowledged himself matched when his little niece asked him seriously, "What a cat has that to offer animal husband. He gave it up after mature deliberation, and then she shyly answered, "Kitten."

"Do you ever gamble?" she asked, as they sat together, her hand held in his. He replied: "No; but if I wanted to now would it be my time?" "How so?" "Because I hold a beautiful hand." The engagement is announced.

A CHERISH old fellow once asked: "What is the reason that griffins, dragons and demons are ladies' favorite subjects for embroidery designs?" "Ah, it is because they are continually thinking of their husbands," was the quick reply.

SAID BROWN, who had just returned from a visit outside between the acts. "O, darling, I had such a fright! It almost took my breath away." "What?" exclaimed MRS. B. "It was her face away, 'I wish it had, John.' And John looked sheepish enough, as he shyly fastened a cloth in his mouth."

"You cannot my daughter," says M. Joseph Pradhomme, who has been supporting the candidacy for head of a model young man, "my daughter has a husband. And a noble one. He is gentle, patient, laborious, sober—" "I see," he continues while himself all the virtues of the donkey!" —From the French.

He is a young doctor and she is a Vassar graduate. Last Thursday he said to her: "How do you like your life?"

"I do you know, dear. I have a heart affection for you?" "Have you had it long?" she coyly inquired.

"O, yes, I feel that I will never trouble life without you," he fervently responded.

"Then you had better asthma," she softly murmured.

Then he hugged her so hard that he had to rest her collar-bone.

USE more information, Mamma is widow of considerable personal attractions—"I want to tell you something, Tommy. You saw that gentleman talking to grandmamma in the other room. Well, he is going to be your new papa. Mamma's going to marry him." Tommy (who reads something of the life his old papa used to lead)—"It does he know it?"

—London Punch.

A TEXAS dramatic critic writes: "Fay Templeton is a grass widow, and a slick one. Her hubby was 'bad, and Fay fired him out of the household bodily. Since then he has wandered around the world, figuratively, looking for bread cast upon the water. During his trip he read the paper, and saw how much money Fay had been making, and then he began to covet his head with salt-paper, and the result is that he has become bald-headed."

FARNSIE down the Highland Railway the other day, I heard an old gentleman tell his son, an undergraduate of Cambridge, that the store standing in yonder field was to mark the spot where Lord Dunrobin fell. "Oh," said the young man, hardly calling the attention of a chum who sat beside him. "Do you see that stone standing in the field?" "Well, it is to mark the spot where Lord Dunrobin fell!" —London Star.

SWEET CRITICISM. Lovingly being to clever pianist after performance "Oh how charming! Herr La Beaudette! There such color in your fortissimo! Second Lovely Being—"Such roundness of modeling in your pianissimo! Third Lovely Being—"Such perspectives in your crescendo! Fourth Lovely Being—"Such character in your diminuendo! Fifth Lovely Being—"Such anatomy in your legato!" (Clever pianists beware! but don't display!)

SCREEN in a Boston street car: They were riding home from the rehearsal the other afternoon, and discussing, as the car bumped along, the various compositions which had been performed. "Which do you think was the best?" inquired one. "Well, I think the one which I have just now performed." Chopin played me most—"the name of the composer is spelled as he pronounced it. The music was as was taking up fares at that moment, and turned pale, but recovering himself in a moment, he said, as he punched a ticket, "Sleeping, if you please."

A YOUNG fellow riding down a steep hill doubting if the foot of it was bottom, called out to a clown that was chattering and asked if it was hard at the bottom. "Aye," answered the clown. "It is hard enough at the bottom, I warrant you. But in half a dozen steps the horse sank up to the saddle-girths, and the young fellow's ship was in a way and utter out. "You rascal," said he to the driver, "didn't thou not tell me it was hard at the bottom?" "Aye," said the driver, "but you are not half way to the bottom yet."

MANY years ago, at a private party, Madame Schneider-Berentzen was asked to sing "Schubert's 'Erk König.' Sir George Smart, who was at the piano, played the first bar at a speed so moderate that the celebrated singer at once stopped him and begged for *duplo* ornaments. The time was accelerated a little, but seemingly without effect. Madame Schneider-Berentzen, who so passionately illustrated the requisite speed by beating time, Sir George, turning to her, gravely said: "besides the impossibility of my accompanying you at that rate, will you permit me to remind you that all your notes are too costly, and may I add, less extravagant than those adopted by the composer." Madame Schneider-Berentzen, turning to the "Erk König," agreeably to Sir George's hint, "Pardon me, I thought at this conclusion, she said in German, 'The 'Erk König' killed the boy, but Sir George Smart has murdered the 'Erk König.'"

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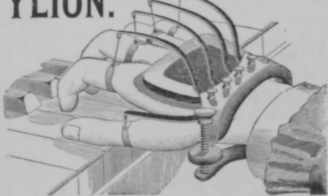
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### MAJOR AND MINOR.

A MONUMENT to Maria is to be erected at Cagliari.

E. SCAFFIELD, the originator of five-cent music has failed and there is no one to succor for him.

A Gipsy orchestra, under the direction of Gysla Benary, has been engaged to play in Turin during the International Exhibition there.

FORCENOTE the author of "La Gioconda" has been laid up in Milan with bronchitis, but the latest accounts represent him as getting better.

CARL MILLORECK has completed a buffo opera, *Gipsenarr*, book by Zell and Giesse. It will be produced at the Theater an der Wien, Vienna.

JURGEN BRADEN intends shortly visiting London for the purpose of conducting the first performance there of his new symphony, No. 3, in F major.

ONE of our exchanges says that Emma Abbott has taken to failing in opera. The fact is that Abbott's opera playing has never been anything but a failure.

It is said that, by order of the Com. de la Theatre in which Italian opera is given at St. Petersburg is, within ten years, to be pulled down, and that from the time named there will be no more such establishment.

FRANK LESTY will spend the remainder of the winter at Zurich. He is putting the last touches to his oratorio, *St. Alexander*, fragments from which will be performed at Waldau at the general meeting of the Society of German musicians.

THE BAKER PIANO, manufactured by Julius Baker & Co., of Chicago, are finding a ready sale and a highly praised by musicians and artists who have had the pleasure of seeing and hearing them. Mr. Baker has practically demonstrated that good pianos can be made in the West, and that the people will say them, — *Mercurius Art Journal*.

MRS. NILSSON is answer to our inquiries concerning her young protegee, Harkness, stated to us that he was "in Paris, studying law." Harkness will be with us, — *Mercurius Art Journal*.

voiced tenor who accompanied Mrs. Nilsson in her last concert tour through the United States. He was rather roughly handled by the press, being generally treated as an experienced singer, rather than to that standard he was.

THE monster drum originally manufactured for the great Handel Festival held in Westminster Abbey in 1784, 1785 and 1786, turned up for auction at the London sale of the drum heads was made out of the skin of the celebrated lion "Monsieur Lion" which was formerly exhibited in the Tower of London menagerie were recently presented to the directors of the London Crystal Palace.

Two originals of "The Last Rose of Summer" was "Lady J. freder Delight." In 1788 it became known as the "Jovial of Harney," being adapted by Millikins to his well-known song of that name. It remained for Tom Moore to give it its world-wide reputation as "The Last Rose of Summer." Moore introduced it in his opera of *Merlin* in 1842, and hence has been sometimes ignorantly supposed to have been his composer.

MR. FRYER J. Ward, the polite and efficient secretary of the St. Louis Agricultural and Mechanical Association reads us word that the 26th Annual St. Louis Fair will be held Monday, 4th Mo., Saturday, Oct. 11th, 1884, both days inclusive.

\$50,000.00 have been appropriated for premiums on horses, cattle, sheep, swine and poultry, agricultural implements, machinery and mechanical displays, textile fabrics, and farmers' products.

ANTON DWORKI will conduct one or more of his works at a Philharmonic concert in London, on May 18, and direct a performance of his beautiful *Sisak Suite* on the 20th.

The *Metropolitan* was performed last year for the London Musical Society, under Mr. Barnby, and made a great sensation. Its second presentation, at the composer's own house, is due to Messrs. Novello & Co., whose invitation to visit England Dworki has accepted.

THE current of the ear, caused by the introduction of a diaphragm, although not unpleasant for a little time, absolutely requires that a more satisfactory combination should follow.

Filter the objectionable note must be sharpened or flattened until brought into consonant ratio with the rest of the chord — which is the more difficult and expensive "production." —

Other parts must move into consonance with it; or all the parts may move to an entirely different chord.

MEANS is one of the fairest and most glorious gifts of God, to which Satan is a little enemy, for it removes from the heart the weight of sorrow and the fascination of evil thoughts.

MEANS is a kind and gentle sort of discipline. It refines the passions and improves our understanding. Even the discipline of mankind's leaders seems to set off the charms of true beauty, as white is made more conspicuous by the opposition of black.

Those who love music are gentle and kind in their tempers, and would not hurt a great man's eye. Without the little skill I possess in the art — *Ladies*.

THE extent to which the manufacture of automatic musical instruments has developed is astonishing. We have before us the latest circular of the "Mechanical Organette Co., of New York, N. Y., the principal manufacturers of this class of goods, and find that besides the original organette they also manufacture very largely the "Musical Boxes," the "Trophonones," the "Little Doll Organettes," the "Cabinet Organettes," the "Musical Calendars," the "Baby's Friend Piano," as well as stringed bells, musical glove boxes, hand-drawn boxes, work boxes, deskboxes, etc. These instruments are very low in price, ranging indeed from one dollar upwards.





